

Docent Dates

November 6

9:15 Coffee
10:00 Meeting/
Lecture: Professor
Richard Hecht,
Chair of Religious
Studies, UCSB,
"Intimate Re-
animations:
*Religious Images of
the Christian East*"

November 10

Docent Art Show
4:00-6:00

November 18

Bus Trip LACMA

December 4

9:15 Coffee
10:00 Meeting

December 9

Holiday Party



Eugène Delacroix , French, 1798-1863, *Collision of Moorish Horsemen*, 1843-44 ,Oil on canvas, 32 x 39 in. The Walters Art Museum, Baltimore, Maryland. For internal use only.

It's November, and we enter a season of thanksgiving for the things that sustain and enrich us. As I look back on an ordinarily busy calendar of Museum activity this past weekend, I see abundance and the extraordinary in the docent experience possible at our Santa Barbara Museum of Art: on Saturday evening, discussion with fellow docents and museum members at the opening reception for *Delacroix and the Matter of Finish* and *John Divola: As Far as I Could Get*; on Sunday, talking with families in the galleries—answering questions about artwork in our permanent collection as well as the Día de los Muertos memorials created by students with such care; connecting with Provisional docents and meeting the Museum's teen volunteers while enjoying the live musical sets of Conjunto Jardin and the folkloric dances by the Quetzlcoatl in the Plaza; back in the galleries, continuing a discussion with visiting Colombian contemporary artist Andres Matute Echeverri; then observing the *Delacroix* Special Exhibition Team preparing for their tours.

I returned home to find a hello message from Hong Kong from Sustaining Docent Kyoko

Vikki Duncan
President



This Issue

Pres Message	1
Vice President	2
Student Teams	4
Adult Teams	4
Provisionals	5
Research	5
Art Show	6
Servi Essay	7
Stolen Art	9
The Last Page	12

Sweeney. In the experience of 24 hours, I am reminded how fortunate we docents are in our connection to SBMA with its rich and varied exhibitions; our opportunities to lead and to learn through exchange about art, and in the collegiality and fellowship of our Docent Council.

At our next Council Meeting on November 6th Professor Richard Hecht (Chair of Religious Studies, UCSB) will present "Intimate Re-Animations: *Religious Images of the Christian East*," to ground our understanding of the objects in the exhibition of Byzantine icons (November 27, 2013 - March 16, 2014).

We also have our upcoming bus trip to LACMA on November 18th to look forward to this month.

We can appreciate the artistic spirit of our Council at Del Mano, the docent art show at Ridley Tree Education Center on Sunday, November 10th. More than a dozen docents are offering their work for viewing as well as partaking, as the artistry extends to the culinary arts. In appreciation for their willingness to share something of their personal expression, I hope our turnout will be strong at this lively and tasteful event.

Our December calendar will be filled, too, but taking things in turn, may we all enjoy this month and Thanksgiving with family and friends, and in appreciation of each other and our so many contributions to the Docent Council and SBMA.

With bountiful good wishes,

Vikki Duncan (My email address is vikki.duncan@cox.net) 

From our Vice President



Molora Vadnais

Greetings from the 2013 Docent Symposium. I have enjoyed a wonderful two days learning, looking, and engaging with docents and educators from Toronto to Texas and all points in between. I have been pleased but not surprised at the number of participants who have not only visited our museum, but were impressed with the quality of our tours. I have also spent time inquiring about as many different docent programs as possible and, in my opinion, we are at the top in terms of organization, training, and commitment. As I promised at the last meeting, below are some innovative ideas from other museums that perhaps we can incorporate into our program.

The San Antonio Museum of Art Baby Crawl

One morning a month, parents of newborn to 18 month old babies join a docent for a 30 minute tour of a different area of the museum. The tours are for the parents but the babies are welcome too. If a baby cries, no one complains and once babies become too mobile to control, the docent in charge of the program gently graduates the family into the museum's toddler art program. The tours give isolated parents a chance to interact with other adults in a place where their babies are welcome. Docents have found that most strollers are large and take up too much room so the museum is considering purchasing small, foldable strollers for use in the galleries.



Art Gallery of Ontario Dot Talks

Dot Talks are 10 minute talks that focus on one piece. Dot Talks are similar to our TenTalks in style, but occur throughout the day. Dot Talks are advertised by placing a large colorful dot with the time of the talk placed on the floor in front of the piece to be discussed.



Art Gallery of Ontario Making Connections Exercise

A docent from the Ontario Museum of Art created the Art of Life tarot card deck. On each card is an image of a well known painting and a complementary uplifting quotation. Although the cards were originally designed to help caregivers of Alzheimer's patients to express their feelings, the cards can also be used by small groups of docents to collectively practice brainstorming connections between works of art and creating "tours." Could a small group of docents also use photographs of our museum collection to work together to create new connections and new ways of seeing and touring the permanent collection? The Art of Life cards are distributed by US Games and are available on Amazon.

Memphis Brooks Museum of Art iPad Program



Several years ago, the Memphis Museum of Art was gifted with a number of Ipad's that the education department uses to enrich docent led tours. The Ipad's may contain a photograph of a scene depicted in a painting or a snippet of music from an artwork's era to help visitors better place the art in its original context. The museum's Ipad's are set up with a selection of images, videos, and music but the content can also easily be downloaded to a docent's personal Ipad.

San Francisco Asian Art Museum's Storyteller Program

The Asian Art Museum has volunteer docents (3 years of training required) but it also has 50 volunteer storytellers. The storytellers lead 45 minute tours for younger audiences and instead of focusing on a piece of art, the storyteller introduces the art by telling a story. The storyteller may tell a Chinese folk tale about a man's encounter with a dragon and then lead the children through the galleries looking for dragons.



Sometimes the stories are very short and the children will stay standing, but other stories are longer and the children sit in a corner of the gallery to listen. Liz Nichols, a storyteller with the museum, also does training for museums that want to teach docents how to be better storytellers. Liz's website is www.liznichols.net.

Bus Trip to LACMA--Monday, November 18

moloravadnais@gmail.com

Student Touring



Ann Robinson
Student Teams Co-chair
with Sylvia Mabee

The SBMA is brimming with spectacular art this fall and John Divola's "As Far as I Could Get" may be the catchphrase for all of us trying to bring students to three outstanding exhibits as well as our permanent collection.

We are delighted with what our curators and education department have given us this opening fall season—color, line, technique, materials, composition and subject matter are magically represented in all three exhibits. The students' response to these works of art is palpable.

Next month we add "Delacroix and the Matter of Finish" to our tours. The carpets lining the floors will become "magic carpets" lifting students' imaginations to another world.

Here's to a great year of touring and the opportunity to capture the magic of discovery through our students' eyes. 🍷

Adult Touring



Christine Holland
Adult Teams Co-chair
with Mary Eckhart

Autumn teams are up and running. We have new Highlights, "Focus" and "Ten Talks" teams and new teams already touring special exhibitions—"Totally 80s," "John Divola," "Portraits; and "Delacroix."

Docents have been studying, planning, meeting in groups, and crafting their tours, all done with enthusiasm supporting our consistent goal of excellence.

Here are some figures for September's Adult Tours:

In September we toured 356 visitors on 53 tours. The Labor & Wait show finished strong, with 80 visitors touring on 12 tours.

Ten Talks continued to be well attended with 88 total visitors.

There were a few scheduled tours for which there were no visitors, but otherwise, attendance on all tours was good, with 6.7 as the average number of visitors per tour. 🍷

Editor's Note

Shirley Waxman's cell is **805-252-7909** Please make a correction in the Directory

Barbara Carrington's new email is: **bcarrington7@icloud.com**

From our Provisional Instructor/s



Ralph Wilson

October has been a busy month for the class. Each provisional has presented an interesting Spotlight Talk, with topics ranging from the history of baking to an analysis of Munch's *The Scream*.

We've had engaging discussions about touring observations and from assigned readings in *Living with Art*.

The class enjoyed several exceptional presentations, including a Highlights Tour by Sheila Prendiville, an introduction to student touring by Gretchen Simpson, a VTS demonstration by Rachael Kriepps, and a hands-on presentation about art materials and techniques by Francis Hallinan.

These presentations enrich the material and we all appreciate docents contributing to the provisional class in this way.

The final class of the month introduced Art Object Worksheets and the Three Minute Talk—to be presented on November 21. Mentors will be offering support and guidance to their provisionals in preparation for this important assignment. If you see students in the galleries working on their talks, please introduce yourself and make them feel welcome to the Docent Council. They might even ask you for a tip on the Talk.

Provisional Instructors: Kathryn Padgett, Mary Ellen Hoffman, Ralph Wilson

From our Research Chair



Barbara Boyd
Research Chair

A big thank you to all docents who have stepped up to do research! We now have work in progress for 6 of the pieces on exhibit in the Totally 80s show and other works are under consideration. Stephanie Amos has offered to provide research for the Joe Andoe "Untitled" (Oak Leaf), Joan Dewhirst is working on the Clemente piece, Ralph Wilson is doing both the Charles Arnoldi work and perhaps some on the Sam Francis in his free time! I'm researching the Peter Alexander black velvet piece. Sue Billig has offered to research a piece not yet selected. That's a really good start!

The rest of the Totally 80s pieces on exhibit are available for research if you are looking for a satisfying project! Let me know what interests you!

And there is much more to do. We could certainly use more help! So if you have time before the Holidays really set in, please let me know. A Research Paper Handbook should be ready in the next few weeks, and in the meantime I would be delighted to help get you started.

Once again a huge acknowledgement to all of those who have generously given their time to provide our Docent Council with much needed research!

Barbara

Sunday, November 10, 4:00-6:00
Ridley-Tree Education Center
1600 Santa Barbara Street

Please join us Sunday November 10 as we celebrate the many talents of our fellow docents. We are looking forward to an afternoon of art, food, wine and great conversation. You can decide to attend the day of the event. However, we encourage early RSVPs to help us in our planning.

Send RSVPs to Gail: gmstichler@aol.com

We'd like to encourage any artists/craftspeople who have not signed up already to consider sharing your works. Please send any questions or your submission forms to Francis at:

granhall@verizon.net

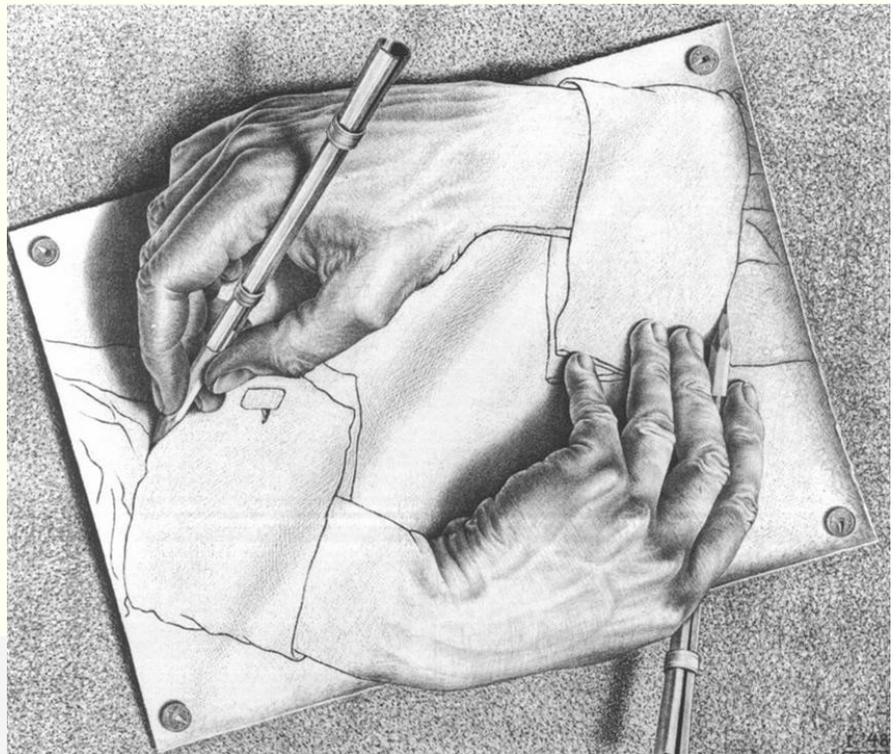
We hope you will be able to join us.

Thank you!

Your Docent Art Show planners:
 Gail Stichler, Stephanie Amon
 and Francis Hallihan



All M.C.Esher works (c) 2013 The M.C.Esher Company. Used with permission.



Congratulations to Carlos Hernandez

New Active Docent Carlos Hernandez is doing his part in growing the Docent Council, but we'll have to wait a few years for this provisional to attend class.

Baby Carlos Emanuel was born on Thursday October 24 at 5:58 pm at Cottage hospital. He weighed in at 7 pounds, 11 Oz and was 21" long.

"We are so excited for this new stage in our lives."



Best regards

Carlos & Natalie 

My New Favorite Artist

By Geri Servi



One of the many perks of travel is the promise of the unexpected. This could take the form of getting bumped off an overbooked flight or finding bedbugs in your hotel room, or it just might result in the discovery of your new favorite artist!

I was recently in the historic center of Avignon, France, visiting the Palais des Papes, the 14th-century papal residence and former seat of Western Christianity. This grouping of medieval buildings is unquestionably magnificent, a must-see, multi-star attraction on every Avignon to-do list.

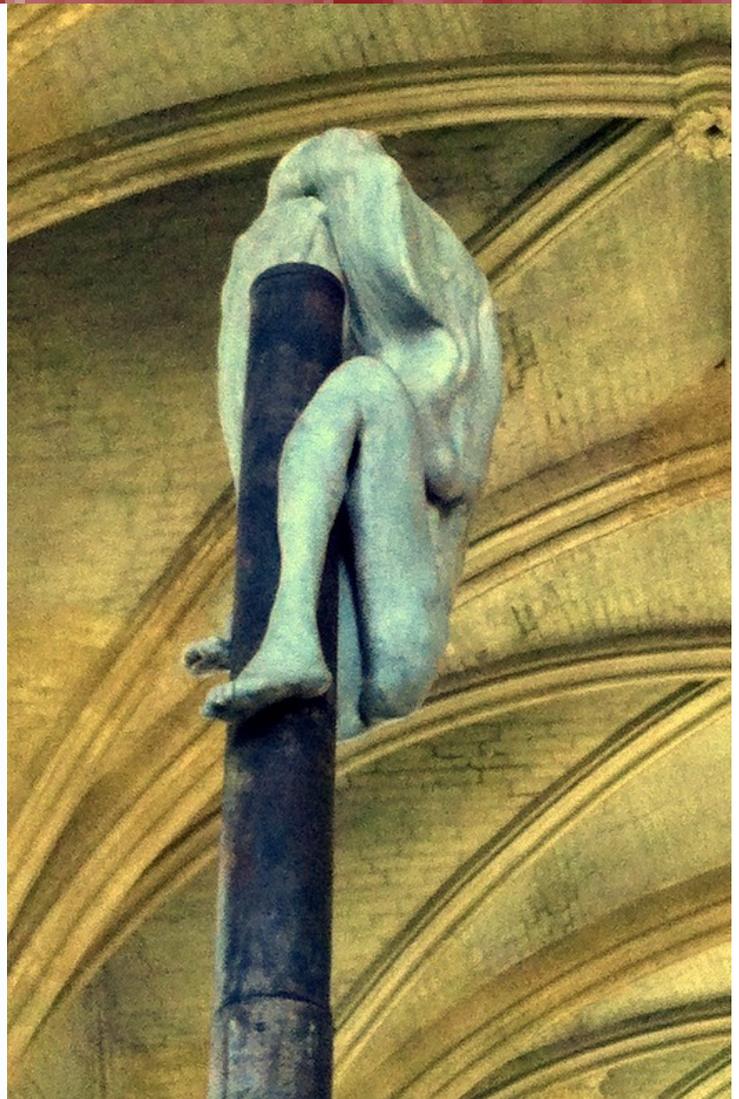
What I didn't expect to find there, though, is what really knocked my socks off. In the Grand Chapel, a cavernous, high-ceilinged gem of towering Gothic arches was an exhibition called *Les Papesses* (June 9-November 11, 2013) featuring the works of five formidable and illustrious women artists—Camille Claudel, Kiki Smith, Jana Sterbak, Louise Bourgeois and, more particularly, the heart-stopping sculptures of BERLINDE DE BRUYCKERE.

A living artist whom I'd never heard nor seen the work of, de Bruyckere (1964-present) is a Belgian sculptor who uses various media including wax, wood, wool, horse skin and hair in her works. Though her creations

will certainly not be to everyone's taste—they're amorphous, enigmatic, and most often downright disturbing—you simply cannot ignore or forget them.

In the Avignon exhibit, she offers a grouping of transmogrified human figures, faceless, incomplete, dismembered or contorted into unsettling shapes, some even displayed in glass cabinets, as if grotesque specimens. The use of wax contributes to the discomfit giving the impression of vernix, that cheese-like white substance coating newborn babies.

The first piece that caught my eye was an abruptly truncated torso high atop a pylon in the center of the room. Elsewhere were intertwined or segmented body fragments and inscrutable





sculptures. The artist manages to realize remarkably lifelike human shapes from abstract form, creating a profound sense of vulnerability, loneliness and loss.

About her work, de Bruyckere says, "If I could put the answers into words, I wouldn't make sculptures....in the end, there are people who recognize something of themselves in the sculptures....if an image just relies on the meaning the artist gave it, you forget it as soon as you have seen it. Good images stay with you and the questions keep coming."

If you are lucky enough to be in Provence before the show's close on Nov. 11, 2013, don't miss *Les Papesses*!

For more info on de Bruyckere or *Les Papesses*, check out the following links:

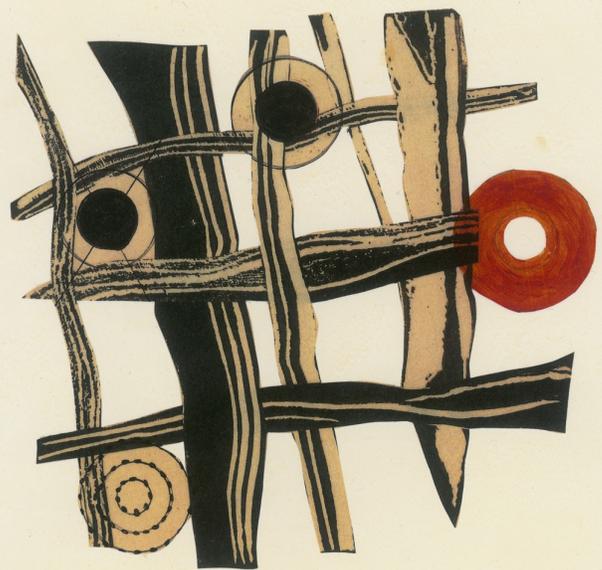
http://www.hanstheys.be/artists/berlinde_de_bruyckere/

http://www.saatchigallery.com/artists/berlinde_debruyckere.htm

<http://www.lespapesses.com/gb/exhibition.htm>



Rosemarie C. Gebhart's three Printmaking Art works were juried into the Santa Barbara Printmaker's Show at the Faulkner Gallery by Rita Ferri. "Illusion" was given Honorable Mention. The show runs from October 1-31, 2013.



Romanian's Tale has Art World Fearing the Worst

Reprinted from the New York Times, July 2013 (with permission)

Submission suggested by Shirley Waxman

PARIS — To Olga Dogaru, a lifelong resident of the tiny Romanian village of Carcaliu, the strangely beautiful artworks her son had brought home in a suitcase four months earlier had become a curse.

No matter, she said, that the works—seven in all—were signed by Picasso, Matisse, Monet, Gauguin, Lucian Freud and Meyer de Haan. Her son had just been arrested on suspicion of orchestrating the art robbery of the century: stealing masterpieces in a brazen October-night theft from the Kunsthal museum in Rotterdam, the Netherlands.

But if the paintings and drawings no longer existed, Radu Dogaru, her son, could be free from prosecution, she reasoned. So Mrs. Dogaru told the police that on a freezing night in February, she placed all seven works—which included Monet's 1901 "Waterloo Bridge, London"; Gauguin's 1898 "Girl in Front of Open Window"; and Picasso's 1971 "Harlequin Head"—in a wood-burning stove used to heat saunas and incinerated them.

Mrs. Dogaru's confession could be pure invention, and the works could be discovered hidden away somewhere. But this week, after examining ashes from her oven, forensic scientists at Romania's National History Museum appeared on the verge of confirming the art world's worst fears: her tale is true.



Monet, *Charring Cross Bridge*, 1901



Monet's *Waterloo Bridge*, London, 1901, one of the stolen works.

In total, the works were valued at hundreds of millions of dollars, but for curators and art lovers, their loss would be irreplaceable.

"Unfortunately, I have a bad feeling that a huge and horrible crime happened, and the masterpieces were destroyed," Ernest Oberlander-Tarnoveanu, the director of the National History Museum, said in a telephone interview on Thursday. If so, he added, it would be "a barbarian crime against humanity."

How Picassos, Matisses, Monets and other precious masterpieces may have met a fiery fate in a remote Romanian village,



Picasso, *Harlequin Head*, 1971

population 3,400, is something the police are still trying to understand. The theft has turned into a compelling and convoluted mystery that underscores the intrigues of the international criminal networks lured by high-priced art and the enormous difficulties involved in storing, selling or otherwise disposing of well-known works after they have been stolen.

As in so many such mesmerizing capers, the theft itself is often easier than the fencing. It is a quandary, along with the lengths a mother might go to protect her son, that could help explain Mrs. Dogaru's desperate actions, if she did what she says she did.

Mr. Oberlander-Tarnoveanu declined to say whether it had been established that the ash found in Mrs. Dogaru's oven, which the police turned over to his investigative team, was in fact the burned remains of the stolen canvases. "That is for legal authorities to determine," he said.

But he said his team had discovered material that classical French, Dutch, Spanish and other European artists typically used to prepare canvases for oil painting, as well as the "remains of colors, like red, yellow, green, blue, gray." The pigments included cinnabar, chromium green and lazurite—a blue-green copper



Gauguin, *Girl in Front of Open Window*

compound—as well as tin-lead yellow, which artists stopped using after the 19th century because of toxicity. In addition, copper nails and tacks made by blacksmiths before the Industrial Revolution and used to tack canvas down were found in the debris. Such items would be nearly impossible to fake, he said.

It would be harder to verify if two other works that were stolen, by Picasso and Matisse, were burned, Mr. Oberlander-Tarnoveanu said. More delicate than the other five works, the two were done in pastels and colored ink on paper. “Unfortunately, it’s impossible to assess those remains,” he said, “because the burned paper was basically turned into pure carbon.”

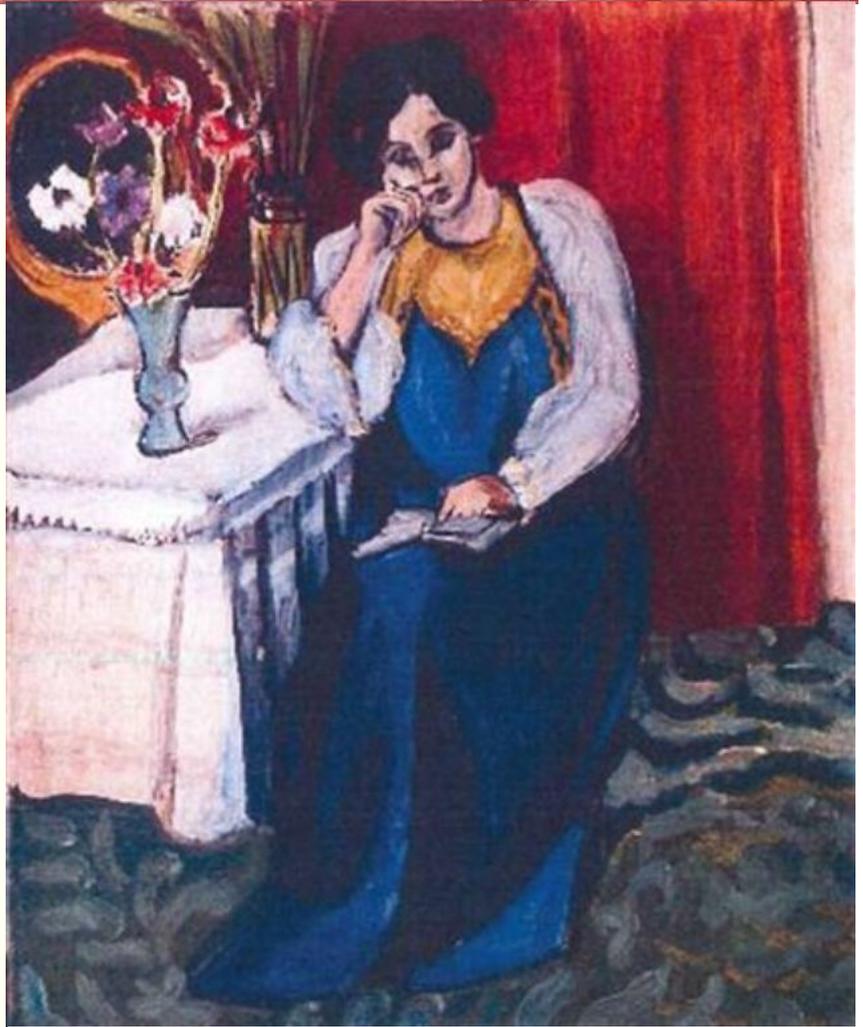
The stolen works were part of a collection amassed by a Dutch investor, Willem Cordia, that had been exhibited for only a week at the Kunsthall. The police say three men, led by Mr. Dogaru, 28, broke in through an emergency exit and snatched the seven works from the wall in just under two minutes. Mr. Dogaru was arrested in late January in Carcaliu.

The other stolen works were Monet’s “Charing Cross Bridge, London,” painted in 1901; Matisse’s “Reading Girl in White and Yellow” from 1919; and de Haan’s “Self-Portrait” from 1890; and Freud’s 2002 “Woman With Eyes Closed.”

On Thursday, Gabriela Chiru, a spokeswoman for the Romanian public prosecutor, said the authorities were still investigating Mrs. Dogaru’s claims and were waiting to examine the findings produced by the museum’s forensics team. The investigation was expected to take months to complete.

In the absence of more definitive news, Dutch newspapers and some art dealers have speculated that the plunder might have been a contract job orchestrated by underworld figures, with the thieves picking their targets well ahead of time.

What is clear is that the thieves appeared to have been familiar with the security system at the Kunsthall. Shortly after 3 a.m. on Oct. 16, they deactivated it for a few minutes, then broke the lock on an emergency door without triggering alarms, the Dutch police said. The museum’s camera system showed two men entering and leaving in less than 96 seconds, carrying unusually wide backpacks stuffed with the works.



Matisse, *Reading Girl in White and Yellow*

THE LAST PAGE

Little is known about what followed, although the Dutch police have said that the works appeared to have been taken directly to a home in Rotterdam. At some point after that, the Romanian police said, the works made their way to Carcaliu, which Mr. Oberlander-Tarnoveanu, the national museum director, described as “a remote and poor village.”

In late January, the Romanian police raided the homes of Mr. Dogaru and several relatives and acquaintances. Jeichien de Graaff, a spokeswoman for the Rotterdam public prosecutor’s office, said Mr. Dogaru and several other men had been under investigation on other unspecified charges, “and then the Romanian authorities discovered they might be involved in the art theft in Rotterdam.”

Referring to the Dogarus, Mr. Oberlander-Tarnoveanu said, “It seems they were not very honest, because apparently a lot of members of the family had a long judicial history.”

Mr. Dogaru’s arrest appeared to have spurred his mother into action. In her statement to the police, Mrs. Dogaru said she panicked when she realized the works would be used as evidence against her son. With officers combing the village, she told the authorities that she had looked frantically for places to hide the works, which were all in a large plastic bag.

She hid them in various places, including her sister’s home and her garden. Then, she said, she buried them at the village cemetery. But that did not end her anxiety, she told the police. Fearful that the works could still be discovered, “an idea sprang into my mind,” she told the police, that if they were not found, there would be no evidence against her son and his friends.

In her statement, Mrs. Dogaru said she lighted a fire in the stove and went to the cemetery to get the works. “I put the whole package with the seven paintings, without even opening it, into the stove, and then placed over them some wood and my plastic slippers and waited for them to fully burn,” she said. “The next day I cleaned the stove, took out the ash and placed it in the garden, in a wheelbarrow.”

If her story is true, “then it has extinguished the last remaining glimmer of hope we had that the paintings might be returned,” said Mariette Maaskant, a spokeswoman for the Kunsthilf. “We’ve been profoundly distressed by the theft, and the probability of the works being burned only emphasizes the futility of the act.” Mr. Oberlander-Tarnoveanu said he was trying to stay positive, though his team’s findings looked grim. “I am holding out hope until the last moment,” he said, “because, you know, we need to keep at least some hope alive.”

George Calin contributed reporting from Bucharest, Romania, and Georgi Kantchev from Paris. 

Lori, Mohr Editor
Mohrojai@aol.com

